Bergen Community College  
Division of Arts & Humanities  
Department of Performing Arts  
Course Syllabus  
THR101 Introduction to Theater  

Semester and year:  
Course and Section Number:  
Meeting Times and Locations:  
Instructor:  
Office Location:  
Phone:  
Departmental Secretary: Mrs. Barbara Bliss WH225  
Office Hours:  
Email Address:  

Course Texts and/or Other Study Materials  

**Required:**  
2. Play script: "All My Sons", by Arthur Miller  

Writing and Critical Thinking Requirement(s)  
Because MUS- 101 is a General Education course, it requires students to complete a variety of critical thinking and writing assignments. These assignments may include class discussions and analysis of music excerpt requiring the application of critical thinking skills, short in-class essays, out-of-class writing projects, tests and examinations containing essay components, and so forth. Instructors will respond to and comment on students' writing in detail.  

Special Features of the Course (if any) [to be designated by the instructor]  
E.g., the use of learning technologies in the course (Internet, PowerPoint, etc.); the inclusion of technological literacy and/or information literacy learning in the course; etc.
Course Description: 3 credits. Introduction to Theatre is a study of live theatre and how it is produced, how it has developed historically and culturally and how it is analyzed and evaluated. This is primarily a theory course, but it also includes practical hands-on experience in the various theatre disciplines.

Course Objectives:
1. Understand and analyze how live theatre works both artistically and technically
2. Develop a critical ability in judging a theatrical piece
3. Understand how live theatre has developed both historically and culturally
4. Engage the creative and artistic imagination of each student
5. Instill a love and appreciation of live theatre

The Student Learning Objectives (SLOs) in this course are intended to be aligned with as many of the college's Core Competencies and General Education Goals as possible. They are also correlated with the overall Learning Goals of the Philosophy Program. In addition, student progress in reaching the course's SLOs is to be assessed through a variety of assessment types (tools) and on the basis of a variety of assessment criteria. These alignments and correlations are depicted in this document.

Student Evaluation:
Workshops & Group Projects
(producing, acting, directing, & playwriting) 40%
Class Participation/involvement in class activities 10%
Two tests (10% each) 20%
2 reaction papers for the BCC student shows (typed) 20%
10 Crew Hours * 10%

100%

* If a student anticipates earning an A average based upon tests, papers, class projects, etc., the crew hour requirement may be waived. However, it is strongly suggested that students be aware that there are only so many opportunities to do crew hours and as the semester comes to an end, the hours available decrease.

As noted above, class activities and projects account for 50% of the grade, which includes the overall class participation grade. This course is heavily graded based upon participation, which requires attendance. Missing class projects and activities will significantly lower your grade. More than 4 absences in this class will also result in a lowered grade. Punctuality and class decorum are considered elements of the overall class participation grade. Crudity or sexually explicit language in playwriting exercises and acting improvisations will not be tolerated. Cell phones must be turned off when in class and computers are allowed only if they are used for taking notes. Texting in class will lower your grade.

Please note: The 2 play reaction papers also comprise 20% of the grade. Late papers drop a full grade. Grading for the reaction papers and the crew hours is addressed in a handout.
Make-up tests must be taken within two weeks of the test missed. Please note that the make-up test is
more different than the first test, but addresses the same content.

90-100 = A  
86-89 = B+  
80-85 = B  
76-79 = C+  
70 - 75 = C  
65-69 = D  
Below 64 = R

Official Withdrawal
Incomplete (N) will typically not be given without permission from the instructor

Attendance Policy Attendance Policy in this Course:
[To be designated by the instructor]

BCC Attendance Policy:
All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes.

Zero Tolerance Policy
The instructor reserves the right to ask any student, who is behaving in an inappropriate manner, to leave the room. If a student is asked to leave two times within the semester, the instructor asks that they meet with a school counselor before returning.

* 5 points will be deducted from your midterm or final exam if your cell phone rings in class. Exclusions include EMT workers, medical doctors, or mothers.
If you have a special situation, please see me before class about having your cell phone on.

Procedures, Techniques, Methods:
A. Lectures, discussions, demonstrations, and performances
B. Recordings, video & DVD presentations
Course Outline

<table>
<thead>
<tr>
<th>Week 1 and 2:</th>
<th>Introduction to the course and discussion of chap. 1 &amp; 2 /“creative survey” and theatre games; overview of the theatre as a collaborative art; first group project: creation of a “company”</th>
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</thead>
<tbody>
<tr>
<td>Learning Objectives</td>
<td>1 - 5</td>
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<tr>
<td>Week 3 and 4:</td>
<td>chap. 6 pp. 143-151 &amp; chap. 4: the elements, conventions, dramatic structures, and theatre spaces; chap. 5: dramatic forms or genres; second &amp; third group project; tour of the Ciccone Theatre</td>
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<td>Learning Objectives</td>
<td>1 - 5</td>
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<td>Week 5:</td>
<td>Discussion of &quot;All My Sons&quot; combined with a production group project about this play</td>
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<td>Learning Objectives</td>
<td>1 - 5</td>
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<td>Week 6 &amp; 7:</td>
<td>Film of &quot;All My Sons&quot;; review for test on chap. 1 through 6 and “All My Sons”</td>
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<td>1 - 5</td>
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<td>Week 8:</td>
<td>First test; discussion of chap. 7, 8 and 9: the history of the theatre.</td>
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<td>1 - 5</td>
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<td>Week 9:</td>
<td>Acting; chapter 11</td>
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<td>Learning Objectives</td>
<td>1 - 5</td>
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<td>Week 10:</td>
<td>Acting workshop</td>
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<td>Week 11:</td>
<td>Discussion of “The Winter’s Tale” combined with a directing workshop in which a section of one scene from the play is blocked; the roles of producer and the director; the second half of chap. 6.</td>
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<td>Week 12:</td>
<td>The duties of the stage manager and the designers: chap. 13</td>
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<td>Week 13:</td>
<td>Playwriting workshop: chap. 12</td>
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<td>Week 14:</td>
<td>Completion of playwriting workshop; review for the test</td>
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<tr>
<td>Week 15:</td>
<td>Final exam &amp; the conclusion of the course</td>
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<tr>
<td>Learning Objectives</td>
<td>1 - 5</td>
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Recommended Resources:

"Contemporary Stage Directing", by George Black
"Drama, the Major Genres", by Robert Hogan & Eric Molin
"Eight Plays for Theatre", by Robert Cohen
"From Option to Opening", by Donald Farber
"The Enjoyment of Theatre", by Kenneth M. Cameron & Patti P. Gillespie
"Theatre", by Robert Cohen
"Theatre Past and Present," by Milly S. Barranger
"The Theatrical Imagination", by Jeffrey H. Huberman, Brant L. Pope & James Ludwig
"A Treasury of the Theatre", vol. 1 & 2, by John Gassner
"Understanding Plays", by Milly S. Barranger
"The World of the Theatre", by Robert Corrigan
Advisement for Theatre Majors or anyone interested in theatre:

If you would like for me to be your advisor, you may register for ADV-001-103 POD Advising. This service is free.